

24 & 25 September 2026  
7pm  
Milton Court Concert Hall

**GUILDHALL**  
SCHOOL

# Guildhall Symphony Orchestra & Chorus

**Eivind Aadland** conductor

**Antoine Veillerette** conductor

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## Milton Court

Please silence your devices and lower the brightness of your display.

Eating is not permitted in the auditorium. Drinks are allowed inside the auditorium in polycarbonates.

Filming or recording of the performance is not permitted.

Latecomers will be able to enter the auditorium at a suitable break in the performance.

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## Guildhall School of Music & Drama

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## Programme

Diego Jiménez *The Kew Continuum*\* (world premiere)

Aaron Copland *Fanfare for the Common Man*

Leonard Bernstein *Chichester Psalms*

### Interval (20 minutes)

Gustav Mahler *Symphony No 4*

## Guildhall Symphony Orchestra & Chorus

**Eivind Aadland** conductor

**Antoine Veillerette\*** conductor

**Mariana Rosas** chorus director

**Jack Apperley** chorus director

*Thursday 24 September:*

**Glenn Tong**<sup>^</sup> treble

**Zoë Jackson** soprano

*Friday 25 September:*

**Oliver Griffith**<sup>^</sup> treble

**Laura LeVoi**r soprano

The performance duration is approximately 1 hour and 55 minutes, including a 20-minute interval.

<sup>^</sup>member of the *Trinity Boys Choir*

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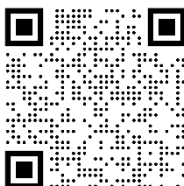
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# Welcome

Welcome to the beautiful Milton Court Concert Hall! It's a treat for us to present Guildhall Symphony Orchestra and Chorus here in this space for our season launch. If you are a regular at our performances, you will know we normally take over the Barbican Hall for this event, but with that venue closed for renovation, we have taken the opportunity to tailor the programme to our own hall and give our new students their first experience of a stage they will come to know well during their studies.

The only challenge was finding enough seats to fit you, our audience, so we are doubling capacity by performing the programme twice. Whichever evening you have chosen to join us, you are in for a treat. There is music that is at times on the edge of silence and there is music that packs quite a punch – hear both extremes come vividly to life in the glorious acoustic of Milton Court. Some of the programme is rooted in the sacred, some is firmly secular, some is inspired by simple folksong, some evokes the grandest of landscapes. And while there is plenty that will be familiar to regular concertgoers, we also have something brand new – the premiere of *The Kew Continuum* by recent Guildhall alumnus, Mexican-born composer Diego Jiménez, and conducted by Guildhall student Antoine Veillerette.

An advantage of giving two performances is that we can introduce two student soloists for Mahler's glorious Fourth Symphony, sopranos Zoë Jackson (24 September) and Laura LeVoi (25 September). We also feature Glenn Tong (24 September) and Oliver Griffith (25 September) from the Trinity Boys Choir, who sing the most haunting of melodies in Bernstein's *Chichester Psalms*, and we are thrilled to welcome Norwegian conductor Eivind Aadland to direct the Guildhall Symphony Orchestra for the first time.

Thank you for being with us for what I know will be a night – no, two nights – to remember.



Armin Zanner FGS  
Vice-Principal & Director of Music

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## Diego Jiménez (b. 1992)

### *The Kew Continuum* (2026) (world premiere)

**6 minutes**

The first time I visited Kew Gardens, I needed reminding of what beauty could still do. I arrived carrying more than I realised and left changed.

What struck me most wasn't any particular flower or tree, but the accumulation beyond the flora: the continuity of growth, care and renewal spread across the grounds, decades and centuries of cultivation folded into a single walk. That sense of continuity became the fanfare's title and its structure: rather than one continuous arc, the piece keeps returning to a place of stillness, as if retracing the same path through the gardens, never quite the same twice, before being swept away again by turbulent currents. Each return draws me a little more fully into the present.

Kew Gardens holds a rare kind of grandeur, one built not from spectacle, but from patience and attention to the smallest details. That duality runs through the piece: much of the writing is deliberately restrained, glissando textures drifting through the brass like scent moving through the air, never quite locatable, always present, while vibraphone and crotales trace fragile textures above them, left to ring and shift like small objects stirred by a passing wind.

Out of that restraint, the music breaks twice into more overt climaxes. The first arrives as pure sensory abundance: colour and light suddenly made audible. The second is more insistent, carried by rhythm, something closer to a pulse, the sense of a garden quietly and continuously alive beneath its stillness.

The fanfare's subject is a garden: its plants, its scent, its light. It carries, too, the rediscovery of joy, something closer to ecstasy, and at the same time plenitude. Somewhere underneath both, quietly, is a sense of connection, arriving without warning and receding just as quickly. What stays with me longest, though, is something closer to presence, the feeling of being, for once, fully there. Life has a way of surprising you with the simplest things: a path, a scent, an afternoon, still catching you with their quiet beauty ...

*Dedicated to Marianne Ruel*

Programme note © Diego Jiménez

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## Aaron Copland (1900–90)

### *Fanfare for the Common Man* (1942)

**4 minutes**

Music capturing the essence of America – a country this year celebrating the 250th anniversary of its independence – mostly comes in two types: either reflecting the wide landscapes of open plains in the West, or presenting the bustle of modern city life, typically New York. Copland was a master of the former, the expression of which fell in line with his desire in the late 1930s – after thornier works such as the *Piano Variations* (1930) and *Short Symphony* (1933) – to find a more accessible style: in his words, “an imposed simplicity”. The change gave birth to some of his most popular works, such as the ballets *Billy the Kid* (1938), *Rodeo* (1942) and *Appalachian Spring* (1943–45), all of which drew on colourful American folk songs and dances.

*Fanfare for the Common Man* was written during this period, which also coincided with the economic downturn of the Great Depression and the Second World War, two events that threw a new light on the plight of the ordinary person. The *Fanfare* was one of a series of patriotic concert-openers commissioned by Eugene Goossens, Music Director of the Cincinnati Symphony Orchestra, for the orchestra’s 1942/43 season, which aimed to offer “stirring and significant contributions to the war effort”.

With its dramatic timpani and its unanimous brass painted in primary colours, the *Fanfare* is both a grand gesture and a hymn to optimism, its success in emblemising America shown by its use in a variety of settings, from memorials and presidential inaugurations to news and documentary themes.

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# Leonard Bernstein (1918–90)

## *Chichester Psalms* (1965)

I. Psalm 108, vs 2; Psalm 100

II. Psalm 23; Psalm 2, vs 1–4

III. Psalm 131; Psalm 133, vs 1

**19 minutes**

*Thursday 24 September:*

**Glenn Tong**<sup>^</sup> treble

*Friday 25 September:*

**Oliver Griffith**<sup>^</sup> treble

<sup>^</sup>*member of the Trinity Boys Choir*

Copland was a longstanding friend, supporter and confidant of Bernstein: the two first met while Bernstein was a student at Harvard. But within less than a decade Bernstein had written his Symphony No 1 ‘Jeremiah’ (1942), the ballets *Fancy Free* (1944) and *Facsimile* (1946), as well as his first Broadway show, *On the Town* (1944). Unlike Copland, he was also a brilliant pianist, while as a conductor he became an overnight sensation in 1943 when, aged 25 (and already Assistant Conductor of the New York Philharmonic), he stood in for an ailing Bruno Walter at only six hours’ notice – and with no rehearsal! – for a concert at Carnegie Hall. By 1947, after conducting the European premiere of Copland’s Symphony No 3 (which incidentally incorporates the *Fanfare for the Common Man* into its finale), Bernstein was able to address the elder composer as an equal, if not a superior: “Sweetie, the end is a sin. You’ve got to change ... We must talk – about the whole of the last movement.” Bernstein’s rich and varied gifts were an affliction as well as a blessing. As Stephen Sondheim said, “For Lenny, there weren’t enough hours in the day. All his life, whatever he was doing, he wished he were doing the other thing.”

In 1964 Bernstein took a year off conducting to focus on composing. He started work on a new musical (the hit *West Side Story* was already eight years in the past), but this was abandoned. Then came the call from Revd Walter Hussey, the Dean of Chichester Cathedral, for a setting of Psalms. In an article for the *New York Times* written in clever verse, reporting on his sabbatical, Bernstein revealed:

*These Psalms are a simple and modest affair,  
Tonal and tuneful and somewhat square,  
Certain to sicken a stout John Cager  
With its tonics and triads in E-flat major.  
But there it stands – the result of my pondering,  
Two long months of avant-garde wandering –  
My youngest child, old-fashioned and sweet.  
And he stands on his own two tonal feet.*

The first movement is concerned with raising voices and instruments in praise of God. After a solemn introduction based on a series of short, harmonically tart chord-sequences the movement proper continues in an irregular (but dance-like) 7/4 pulse. A twinkling balletic interlude featuring plucked high strings and harp, fades in before the ending returns to exuberance: a reminder that Bernstein at one stage intended the title of this work to be ‘Psalms of Youth’ before settling on *Chichester Psalms*.

Featuring a boy treble, the second movement is a pure and poignant setting of Psalm 23 ('The Lord is my shepherd'), the solo line echoed by angelic upper voices of the choir. This is suddenly soured by the lower voices entering aggressively with Psalm 2 ('Why do the nations rage?') – this music being salvaged from a number that had been cut from *West Side Story*. With the return of the solo voice peace appears restored but a scurrying closing echo of the 'rage' music stains the idea of a conclusive resolution.

The third (and longest) movement is in part a setting of Psalm 131, which speaks of renouncing restless striving – something surely close to Bernstein's heart at the time of writing. The tortured opening melts into luminous serenity before the choir enters with a consoling, swaying 10-beats-to-the-bar theme (a killer tune resurrected from the abandoned musical project from the start of Bernstein's sabbatical). *Chichester Psalms* ends with the choir alone, in shiveringly hushed tones, echoing the opening chords of the first movement as it celebrates (in words from the opening of Psalm 133) the joy of all peoples living in unity. Later, when composing his socially engaged, pacifist *Mass*<sup>1</sup> in 1970, Bernstein wrote: "You scream for peace, you won't get it that way ... only peacefulness can engender peace."

### **Interval (20 minutes)**

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<sup>1</sup> *Mass*, incidentally, links Guildhall School with Bernstein. In 1986 the composer attended a rehearsal by Guildhall students of the ambitious piece, ahead of a performance as part of the LSO Bernstein Festival. "I came into rehearsal ... intending to stay for 15 minutes and I stayed for four hours," he said in a newspaper interview. Bernstein received Honorary Membership of Guildhall School during his visit and on his death bequeathed seven of his scores to the School, including the one-act satirical opera *Trouble in Tabiti*, which Guildhall Opera performs in November.

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# Gustav Mahler (1860–1911)

## Symphony No 4 (1892, 1899–1900; rev. 1901–10)

- I. Bedächtig, nicht eilen
- II. In gemächlicher Bewegung, ohne Hast
- III. Ruhevoll, poco adagio
- IV. Sehr behaglich, “Wir genießen die himmlischen Freuden”

**60 minutes**

*Thursday 24 September:*

**Zoë Jackson** soprano

*Friday 25 September:*

**Laura LeVoi** soprano

More than any composer since Beethoven, Gustav Mahler radically altered the course of symphonic form, broadening its scale and instrumentation, infusing it with vast emotional range and incorporating autobiographical references: never before had a composer written themselves so indelibly into their works.

In recent decades the symphonies of Mahler have become the benchmark on which orchestras – and conductors – around the world are judged. It's partly to do with the kaleidoscopic philosophical and expressive range driven by his all-embracing outlook. The symphony, Mahler famously said, had to “be like the world. It must embrace everything.” In line with this belief, his symphonies are strewn with references to nature and death (and the beyond) but also with everyday sounds such as folk music, military fanfares or marching bands.

Mahler's Second and Third Symphonies were monumental works calling for extravagantly large orchestras as well as solo voices and choirs. At around an hour in length, his Fourth is comparatively bijou and more Classical in style – recalling the transparency of Haydn and Schubert before him. Despite being perhaps the most accessible of Mahler's symphonies, it seemed to challenge critics at the time. The review in New York's *Musical Courier* after the work's first US outing, in 1904, was not a lone voice: “There is nothing in the design, content or execution of the work to impress the musician, except its grotesquerie; and there is not a moment in the whole score to save the lay listener from ineffable ennui.”

As in his previous two symphonies, Mahler in his Fourth turned to one of his earlier songs on texts from *Des Knaben Wunderhorn* (*The Youth's Magic Horn*) – the folk-poetry collection that was popular among German Romantics: ‘Das himmlische Leben’ (‘Heavenly Life’) became the symphony's finale. It presents an idyllic, child's-eye view of heaven, where there is dance and song, free-flowing wine, an abundance of fresh produce and unearthly music overseen by Saint Cecilia (the patron saint of music) herself.

The element of childlike simplicity in the finale also appears in the Fourth Symphony's first movement, with its sleigh-bell opening, its carefree, often lyrical, themes and its tendency to dart from one idea to another. After a high, whistling theme on flutes, the music becomes streaked with darker visions. All this eventually relaxes in a blissful reverie. The movement's first theme slowly emerges again and gathers pace towards a pithy, almost perfunctory end.

Mahler originally titled the second movement ‘Death strikes up the dance for us’. A slow-whirling Ländler (a rustic version of the waltz) brings a macabre solo on a violin whose four strings are tuned a tone higher than usual. A more relaxed episode, with fluttering wind instruments, twice alternates with the Ländler.

The slow movement is every bit as beautiful as its better-known counterpart in the Fifth Symphony. Its broadly arching first theme is buoyed by a gentle, plucked tread that somehow both marks time and suspends it. A second theme is more troubled and a range of emotional ground is covered in various guises of the first theme. In the climactic outburst near the end, horns briefly foreshadow the opening theme of the finale, but the ending brings a sense of spiritual or physical transfiguration, and the violins rise celestially ...

Then comes the child's view of heaven, "to be sung", Mahler directs, "in a happy childlike manner: absolutely without parody". But, as ever with Mahler, there's a dark undercurrent – expressing the realities of a lamb and the oxen slaughtered for food. There is no grand affirmation at the end but instead a journey onwards into the distance.

Programme notes © Edward Bhesania

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# Eivind Aadland

## conductor

Eivind Aadland is one of Norway's leading conductors, who brings both historical rigour and fresh insight to his interpretations of Classical and Romantic repertoire. He is well known to audiences across Australia and East Asia, having toured the region extensively. His creative outlook is informed by a strong engagement with contemporary visual art, which has inspired projects with artists such as Alexander Polzin and Elina Brotherus that explore connections between sound and image.

Aadland took up the position as Chief Conductor and Artistic Director of Tasmanian Symphony Orchestra in 2020, based in Hobart. The success of his relationship with the orchestra has led to a contract extension until the end of 2028, and their new CD of the music of Bartók is released on Rubicon in September 2026. He was previously Principal Guest Conductor of Queensland Symphony Orchestra from 2011 to 2013.

He has also fostered loyal relationships with orchestras around the world, including WDR Symphony Orchestra Köln, with whom he recorded a definitive five-volume set of Grieg's complete symphonic works. Between 2004 and 2010 he was Chief Conductor and Artistic Leader of the Trondheim Symphony Orchestra, and he has worked with the Belgian National Orchestra, Seoul Philharmonic, Tokyo Metropolitan Symphony and Oslo Philharmonic. Aadland has been named an Artistic Partner of the Belgian National Orchestra for the 2026/27 season.

Aadland regularly works with world-renowned soloists such as Javier Perianes, Cédric Tiberghien, Paul Lewis, Vilde Frang and James Ehnes. His musical sensitivity and calm leadership also make him a favourite collaborator for singers and he has conducted productions of *Don Giovanni*, *Le nozze di Figaro*, *Die Zauberflöte* and *Die Fledermaus* for the Norwegian National Opera, Oslo. On the concert platform he has worked with Joyce DiDonato, Siobhan Stagg, Samantha Clarke and Morgan Pearce.

Aadland is a devoted and expert collector of contemporary art. His private collection consists of more than 250 works by some 60 artists, encompassing painting, sculpture, photography and video. His love of visual arts connects directly with his profound understanding of music, and he enjoys bringing the forms together in imaginative collaborations with visual artists. Most recently these have included *Over Seas*, a celebration of water with Elina Brotherus, and a multimedia staging of Grieg's *Peer Gynt* with Alexander Polzin. He has conducted Fauré's *Requiem* alongside Mat Collishaw's film *Sky Burial* and in 2026 he conducts the Belgian National Orchestra in William Kentridge's *Oh, To Believe in Another World*, a visual interpretation of Shostakovich's Symphony No 10.

Aadland is a passionate advocate of Norwegian music and his extensive discography includes works by Norwegian composers such as Irgens-Jensen, Bull, Schjelderup, Groven, Monrad Johansen and Nordheim. He is active in supporting the next generation of musicians through Dirigentloftet, Norway's mentoring scheme for young conductors, Norway's National Youth Orchestra, where he becomes Artistic Director in 2027, and youth orchestras including Iceland Symphony Youth Orchestra, Oslo Philharmonic's Young Philharmonic, Bergen Philharmonic's BFUNG and the Australian Youth Orchestra.

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# Antoine Veillerette

## conductor

Antoine Veillerette is a Franco-Belgian composer and conductor based between London and Rome. He is soon to complete the Master of Composition programme at Guildhall School, where he has been studying composition with Julian Anderson and conducting with Tim Redmond. He previously obtained a Bachelor of Music in composition from Guildhall under the guidance of Julian Anderson and Laurence Crane, graduating with First Class Honours and receiving the Lord Mayor's Prize for Outstanding Academic Achievement. He also holds a degree in Politics and International Studies from the University of Warwick. Antoine will continue his studies on the master's programme in conducting at the Royal Academy of Music, studying with Sian Edwards.

As a conductor, Antoine has worked with orchestras including the National Symphony Orchestra of Ireland and Sinfonia Smith Square, with a particular interest in contemporary repertoire and opera. His operatic work includes conducting the premiere of Sam Meredith's *An Image of Stars* and assisting on productions of Thomas Adès' *Powder Her Face* and Oliver Leith's *Last Days*. He has assisted conductors including Gianandrea Noseda, Marin Alsop, Joshua Weilerstein, Jack Sheen and Tim Redmond, collaborating with the London Symphony Orchestra, London Sinfonietta and Orchestra Haydn of Bolzano and Trento.

As a composer, Antoine's music has been performed by ensembles and artists including EXAUDI, the Ligeti Quartet, Plus-Minus Ensemble, Heather Roche and Ben Smith, and at venues and festivals across the UK and Europe, including Guildhall School, Warwick Arts Centre and the Festival Ravel in Saint-Jean-de-Luz. He has participated in masterclasses with Michael Jarrell, Ramon Lazkano, Magnus Lindberg and Anssi Karttunen. His forthcoming projects include a new work for violin and ensemble.

Antoine is a co-founder and Music Director of the Silk Street Sinfonietta, an ensemble championing contemporary music alongside landmark works of the 20th and 21st centuries.

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# Mariana Rosas

## chorus director

Mariana Rosas is an Argentinian conductor based in the UK and Chorus Director of the London Symphony Chorus. In that role she has collaborated with Sir Antonio Pappano, Gianandrea Nosedà, Michael Tilson Thomas, Yannick Nézet-Séguin, Nathalie Stutzmann, Susanna Mälkki, Teodor Currentzis, Gustavo Dudamel and Dr André J. Thomas.

Mariana is Director of Choirs at the University of Birmingham, Associate Artist with Birmingham Opera Company, and Conductor at National Youth Choirs (UK). She won Second Prize at the Dima Conducting Competition, in Romania.

She has worked with the Royal Ballet and Opera, Glyndebourne, Royal College of Music, Rundfunkchor Berlin, BBC Symphony Chorus, City of Birmingham Symphony Orchestra Chorus, SWR Symphony Orchestra (Stuttgart), WDR Rundfunkchor (Cologne), London Voices and the West Midlands Inclusive Choir.

Mariana was educated in Italy and Argentina, where she studied at the National University of Arts and the Conservatoire of the City of Buenos Aires “Manuel de Falla”, with maestros Antonio Russo and Saul Zaks. In 2018 she moved to the UK to study at the University of Birmingham with Simon Halsey CBE. She was a Jette Parker Young Artist at the Royal Opera House, and a Britten-Pears Young Artist. Currently, she is a Royal Philharmonic Society Conductor.

Prior to her move to the UK, she was Assistant Professor of Choral Practice at the National University of Arts in Buenos Aires, and has worked as a guest conductor in Denmark, Canada, Germany, Italy and Switzerland. She enjoys working with singers of all abilities and ages, and is engaged regularly as a guest conductor with amateurs and professionals alike.

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# Jack Apperley

## chorus director

Jack Apperley is one of the leading lights of the next generation of choral conductors. He has a growing reputation both at home and abroad for thorough rehearsals filled with energy, humour and precision, as well as compelling concerts championing new works alongside classical mainstays. Under the tutelage of Patrick Russill, he graduated from the Royal Academy of Music where he obtained a Masters in Choral Conducting. He was awarded a Distinction and received the Sir Thomas Armstrong Choral Leadership Prize. In 2025, he was conferred as an Associate of the Royal Academy of Music (ARAM).

Jack is the Musical Director of Goldsmiths Choral Union and Concordia Voices. He is also the Associate Chorus Director of the London Symphony Chorus and the Assistant Conductor of the NFM Choir (National Forum of Music), Wroclaw, Poland.

Jack is in increasing demand as a Conductor and Chorus Master both in the UK and across Europe. Recently, Jack has been engaged by the BBC Singers, BBC Symphony Chorus, City of Birmingham Symphony Chorus, Balthasar Neumann Choir, Hungarian National Choir, the Gothenburg Symphony Orchestra and Chorus as well as the Gothenburg Symphony Vocal Ensemble and Choeur de Radio France.

He has prepared choirs for some of the world's best conductors, including Sir Simon Rattle, Gustavo Dudamel, Bernard Haitink, Marin Alsop, Natalie Stutzmann and Sir Antonio Pappano.

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# Trinity Boys Choir

Trinity Boys Choir is one of the world's most in-demand and well-known boys choirs, famed for its versatility, high musical standards, and distinctive combination of musical discipline and theatrical flair.

The Choir is particularly celebrated for its operatic performances. Boys have sung in *The Turn of the Screw*, *Pelléas et Mélisande* and *Die Zauberflöte*, as well as eleven productions of the Fairies' chorus in Britten's *A Midsummer Night's Dream*, most recently Sir Peter Hall's iconic Glyndebourne production.

The Choir has performed at leading international venues and opera houses including La Scala Milan, Opera di Roma, Philharmonie de Paris, Teatro Carlo Felice, the Royal Opera House, Palau les Arts in Valencia, the London Coliseum, Royal Albert Hall, Grange Park and Garsington.

The Choir also features regularly on film and TV soundtracks, including *Maleficent* and *Lord of the Flies*, and has performed with artists as diverse as Bing Crosby, the Monteverdi Choir and Sam Smith.

From September 2027, Trinity will welcome girls aged ten and eleven into the Choir.

**Glenn Tong** has been a member of the Trinity Boys Choir for two years. He sang the role of Miles in the Royal Opera's production of Britten's *The Turn of the Screw* (2026) and also appeared as Moth in Britten's *A Midsummer Night's Dream* at Glyndebourne (2025). Other highlights include Puccini's *Tosca* at Glyndebourne (2026), Stockhausen's *Montag aus Licht* at the Philharmonie de Paris (2025) and several studio recordings for soundtracks as well as concert tours to Europe.

*Glenn will perform as treble soloist in Bernstein's Chichester Psalms on Thursday 24 September.*

**Oliver Griffith** is thirteen and has been a member of the Trinity Boys Choir for two years. He has enjoyed many projects; some highlights are singing with the Fairy Chorus at Glyndebourne for Britten's *A Midsummer Night's Dream*, recording at Abbey Road studios and *Tugen* with the Royal Ballet at the Royal Opera House. His most recent choral experience is *Tosca* at Glyndebourne and Bach's *St John Passion* with the London Mozart Players. He hopes to keep singing treble for a while yet!

*Oliver will perform as treble soloist in Bernstein's Chichester Psalms on Friday 25 September.*

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# Zoë Jackson

## soprano

Soprano Zoë Jackson is in her final year of Opera Studies at Guildhall School, studying with Janice Chapman and Marcus van den Akker. She previously completed a Bachelor of Music and a Master of Performance in Vocal Studies, also at Guildhall School. A former Durham Cathedral Head Chorister under Miranda Wright, her early training includes the Sage Gateshead Young Musicians Programme, the National Youth Choirs of Great Britain and the Samling Academy.

Zoë was an Oxford International Song Festival Young Artist (2024/25) and a Garsington Opera Alvarez Emerging Artist (2025), performing in Tchaikovsky's *The Queen of Spades*, Beethoven's *Fidelio* and Donizetti's *L'elisir d'amore*, and she has participated in masterclasses led by Nicky Spence OBE, Fatma Said, Thomas Quasthoff (at Wigmore Hall) and Dame Sarah Connolly.

Recent highlights include performing as second soprano soloist in Mahler's Symphony No 8 with the Bach Choir at St Paul's Cathedral, her *Messiah* debut at Durham Cathedral last year and roles in various sets of opera scenes at Guildhall School, including Donna Anna (*Don Giovanni*), Tatyana (*Eugene Onegin*) and Helena (*A Midsummer Night's Dream*). Upcoming engagements include a lecture-recital at the Oxford International Song Festival with Natasha Loges in October, and her role debut as Amelia in Menotti's *Amelia al ballo* in Guildhall School's production this November.

Zoë won First Prize in the 2025 Susan Longfield Award, and she has been a Help Musicians Sybil Tutton Opera Award holder and an Ian Smith of Stornoway Legacy Scholar.

Zoë is supported in her current studies at Guildhall School by the Gwen Catley Scholarship and the Girdlers' Scholarship.

*Zoë will perform as soprano soloist in Mahler's Symphony No 4 on Thursday 24 September.*

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# Laura LeVoir

## soprano

Soprano Laura LeVoir is a versatile performer maintaining an active career across operatic, concert and art song repertoires. She is currently in her final year of Opera Studies at Guildhall School, studying with Samantha Malk. Her recent stage and concert work includes performing Nuha in the world premiere of Diego Jiménez's *The Vanishing Act*, Littler Daughter in the UK premiere of Missy Mazzoli's *Proving Up* and Barber's *Knoxville: Summer of 1915*. Her upcoming autumn season features engagements as the soprano soloist in Bach's B Minor Mass, Handel's *Messiah* with Orchestra Sul Ponticello and the title role in Guildhall School's production of Menotti's *Amelia al ballo*.

Dr LeVoir's academic credentials include a Doctor of Musical Arts from the University of Cincinnati College-Conservatory of Music (CCM) with specialisations in voice performance, pedagogy and Polish song, alongside degrees from The Juilliard School and Rice University's Shepherd School of Music. Her focus on Slavic repertoire earned her first prize in the Kosciuszko Foundation's Marcella Sembrich International Vocal Competition and the Pulaski Scholarship.

On the concert stage, her credits include the North American premiere and recording of Sixten's *Johannespassionen*, alongside extensive solo engagements with ensembles such as the Twin Cities Catholic Chorale, Collegium Cincinnati and the Cincinnati Song Initiative.

Laura is supported in her current studies at Guildhall School by the C & P Young Scholarship, Natalya Romaniw Scholarship and the Beris Hudson Award.

*Laura will perform as soprano soloist in Mahler's Symphony No 4 on Friday 25 September.*

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# Diego Jiménez

## composer

Diego Jiménez is a composer, producer, sound designer and educator born in Mexico. His work spans orchestral and chamber music, opera and composition for film, and other audiovisual media. He recently completed the MA in Opera Making & Writing at Guildhall School, where his principal study was with Julian Philips.

Diego began his musical training on classical guitar and piano, later receiving a scholarship to the American Music Institute's Jazz Academy in Oregon, USA, and studying sound production with Francisco Colasanto. He went on to complete a Bachelor of Music in Composition at the Faculty of Music, UNAM, in Mexico City, studying with teachers including Leonardo Coral, María Granillo and Julio Estrada, and was later awarded UNAM's Arturo Márquez Extraordinary Chair of Musical Composition scholarship, to study with Arturo Márquez.

His orchestral works have been premiered by ensembles including the National Symphony Orchestra of Mexico, which gave the first performance of *Sed de Mar (Thirst for the Sea)* at the Palacio de Bellas Artes, and the Eduardo Mata University Youth Orchestra at the Sala Nezahualcóyotl with his work *Énklima. The Queen of Mycenae*. His scores for stage and screen include the films *Revueltas*, *Sobre la Muerte* and *Tilman*, and his first opera, *The Vanishing Act*, written with librettist Stuart Lee, which recently premiered at Guildhall School.

Alongside composing, Diego maintains an active career as a mixing, mastering and production engineer, work through which he aims to champion new music and help bring visibility to emerging composers. His music has been performed internationally across the UK, France, USA, Argentina, Colombia and Costa Rica.

# Guildhall Symphony Orchestra: Brass & Percussion

## Jiménez & Copland

|                                                                                             |                                                |                                                                                                                                    |
|---------------------------------------------------------------------------------------------|------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------|
| <b>Horn</b><br>Thomas Pinnell*<br>Owen McClay<br>Thomas Jones<br>Zhaoying Ren<br>Liam König | <b>Trombone</b><br>Miri Wallich*<br>Tom Hornby | <b>Timpani</b><br>Johan Smith                                                                                                      |
| <b>Trumpet</b><br>Ed Hinchliff*<br>Dan McKay<br>Jess Malone (E-flat)<br>Alex Smith          | <b>Bass Trombone</b><br>George Good            | <b>Percussion</b><br>Beste Gurkey*<br>Ali Ayaz<br>Cherry Chung<br>Dominic Kamel<br>Rui de Sousa Stayton<br>Sum Yin Ng<br>Venus Lam |
|                                                                                             | <b>Tuba</b><br>Stanley Aitken                  |                                                                                                                                    |

# Guildhall Symphony Orchestra

## Bernstein

|                                                                                                                                                                                                                                    |                                                                                                                                                                        |                                                                           |                                                                                                                                                 |
|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Violin I</b><br>Kayla Nicol*<br>Tabitha Appel<br>Sanne Heaven<br>Natalia Lerch<br>Julieanne Forrest<br>Hana McDowell<br>Daisy Elliott<br>Ellie Malonzo<br>Cecilia Loughney<br>Jan Cerman<br>Sally Aiko Dando<br>Asia Ponzanelli | <b>Viola</b><br>Margaret Renton*<br>Jackson Kou<br>Estelle Gonzalez<br>Jonas Chau<br>Sam Wilson<br>Esther Law<br>Polly Almond<br>Bess Cook-Miller<br>Rebekah Dickinson | <b>Trumpet</b><br>Ed Hinchliff*<br>Dan McKay<br>Jess Malone<br>Alex Smith | <b>Timpani</b><br>Johan Smith                                                                                                                   |
| <b>Violin II</b><br>Elise Wiesinger*<br>Francisca Davies-<br>Attwood<br>Begum Calimli<br>Anna Perl<br>Julie Piggott<br>Yuxi Yang<br>Amos Sharp<br>Hayun Lee<br>Maya De Souza<br>Jess Hendry<br>Shuo Pang<br>Min Wei                | <b>Cello</b><br>Josh Lucas*<br>Wojtek Prazuch<br>Morgan Key<br>Chris Bonardi<br>Charlotte Hay<br>Noah Prydal<br>Ji Hong Kim                                            | <b>Trombone</b><br>Miri Wallich*<br>Tom Hornby                            | <b>Percussion</b><br>Beste Gurkey*<br>Ali Ayaz<br>Cherry Chung<br>Dominic Kamel<br>Kia Lares<br>Rui de Sousa Stayton<br>Sum Yin Ng<br>Venus Lam |
|                                                                                                                                                                                                                                    | <b>Double Bass</b><br>Anton Avis*<br>Aarón Aguayo Juárez<br>Becca Whitehouse<br>Anselm King<br>Isabel Garcia^                                                          | <b>Bass Trombone</b><br>George Good                                       | <b>Harp</b><br>Etty Ashton*<br>Molly Sharples                                                                                                   |

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# Guildhall Symphony Orchestra

## Mahler

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### Violin I

Kayla Nicol\*  
Tabitha Appel  
Begum Calimli  
Anna Perl  
Julie Piggott  
Yuxi Yang  
Amos Sharp  
Hayun Lee  
Maya De Souza  
Jess Hendry  
Shuo Pang  
Min Wei  
Daisy Elliott

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### Violin II

Elise Wiesinger\*  
Francisca Davies-  
Attwood  
Sanne Heaven  
Natalia Lerch  
Julieanne Forrest  
Hana McDowell  
Ellie Malonzo  
Cecilia Loughney  
Jan Cerman  
Sally Aiko Dando  
Asia Ponzanelli

---

### Viola

Margaret Renton\*  
Jackson Kou  
Estelle Gonzalez  
Jonas Chau  
Sam Wilson  
Esther Law  
Polly Almond  
Bess Cook-Miller  
Rebekah Dickinson

---

### Cello

Josh Lucas\*  
Wojtek Prazuch  
Morgan Key  
Chris Bonardi  
Charlotte Hay  
Noah Prydal  
Ji Hong Kim

---

### Double Bass

Anton Avis\*  
Aarón Aguayo Juárez  
Becca Whitehouse  
Anselm King  
Isabel Garcia^

---

### Flute

Molly Gribbon\*  
Emily Moores  
Cyrus Lam (piccolo)  
Daniel Pengelly (piccolo)

---

### Oboe

Elizabeth Loboda\*  
Miriam Cooper  
Lidia Moscoso^ (cor  
anglais)

---

### Clarinet

Sofia Mekhonoshina\*  
Adah Charles (E-flat)  
Dan Thomas (bass)

---

### Bassoon

Maria O'Dea\*  
Lucy Powell Davies  
Billy Harrold (contra)

---

### Horn

Jacob Adams\*  
Polly Bishop  
Henry Elliott  
Jacob Eynon  
Lucy Arbuckle

---

### Trumpet

Alex Smith\*  
Charlie Clark  
Amelia Stuart

---

### Timpani

Ava Kinninmonth

---

### Percussion

Kevin Ng\*  
Ali Ayaz  
Johan Smith  
Sum Yin Ng

---

### Harp

Rose Graham

*\* Section principal*

*^ Guest player*

*Names and seating correct  
at time of publication.*

---

### Ensembles, Programming & Instrument Manager

Phil Sizer

---

### Orchestral Librarian

Anthony Wilson

---

### Music Stage, Logistics & Instrument Manager

Kevin Elwick

---

### Music Stage Supervisors

Louis Baily  
Benjamin Wakley

---

# Guildhall Symphony Chorus

## Bernstein

*Performing across both nights:*

|                        |                        |                        |                   |
|------------------------|------------------------|------------------------|-------------------|
| Svana Alexandersdottir | Lauren Funkhouser      | Issie Martin           | Sam Ryan          |
| Yasmin Arafah          | Jiawei Gao             | Rachel Masclet         | Elisa Sanz Rios   |
| Moonjoo Bae            | Hector Garcia Ferreres | Sophie McGetrick*      | Jess Scott        |
| Matt Baker             | Theo Godfrey           | Kirsty McNaughton*     | Lisa Steger       |
| Louis Barnett          | Jonathan Harris-       | Ben Michie             | Jeremy Tam        |
| Zoe Bezalel            | Harding                | James Milner           | Sam Taylor-Shaw   |
| Jasmine Bor            | Rhianna Hogg           | Aliyah Mitchell Richer | Rainbow Thrussell |
| Alex Buchanan          | Ostap Hrudovyi         | Myome Mortimer-        | Mady Tozer        |
| Matthew Budd           | Yunxi Huang            | Davies                 | Emmi Vaara        |
| Colum Cameron          | Leslie Huang           | Zara Musoni            | Bianca Vancea     |
| Andri Casanova         | Ondrej Hula            | Shayan Nadri           | Greta Vedrickaite |
| Denisa Cazaciuc        | Yucheng Huo            | Alejandro Navarrete    | Rosalie Wang      |
| Skylar Chan            | Zuzanna Jankowska      | Anh Thu Nguyen         | Yuchu Wang        |
| Haein Choi             | Robyn Jones            | Robbie Nicholls        | Jay Weiner        |
| Josie Church           | Nico Karadimas         | Jess Nokes             | Finn West         |
| Bethany Clarkson       | Younghyun Kim*         | Salome Northridge      | Harry Whennell    |
| Gabriel Colegate       | Jaco Kirschenbaum      | Michal Peczak          | Jess Whight       |
| Larli Davies           | Evelyn Lee             | Archie Playle          | Enoch Wong        |
| Jed Dunlop             | Zeyu Li                | Anna Poltronieri Tang  | Jacques Yan       |
| Polina Dyachenko       | Jojo Liang             | Natty Purbrick         | Sijia Ying        |
| Caitlyn Evans          | Tammi Liu              | Julia Ribeiro Da Cruz  | Wangzhaole Zhao   |
| Rania Firoozye         | Samuel Ludlow          | Nathan Richards        |                   |
| Oliver French          | Connor Markwell        | Matthew Rose           |                   |

*\*Soloists from within the chorus*

Special thanks to chorus directors **Mariana Rosas** and **Jack Apperley**, language coach **Amos Paran** and pianists **Peter Jaekel**, **Matthew Morley** and **Mark Zang** for preparing the chorus, conductor **Antoine Veillerette** for preparing the orchestra, and to each of the following sectional tutors provided by the **London Symphony Orchestra**:

**Kate Oswin** violin I  
**Csilla Pogány** violin II  
**Anna Bastow** viola  
**Alastair Blayden** cello  
**Tom Goodman** double bass

**Sharon Williams** woodwind  
**Christian Barraclough** brass, timpani & percussion  
**David Corkhill** brass, timpani & percussion  
**Henry Baldwin** timpani & percussion  
**Susan Blair** harp

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# Guildhall School Music Administration

## Head of Music Administration

James Alexander

## Deputy Head of Music Administration (Planning)

Sophie Hills

## Deputy Head of Music Administration (Admissions & Assessment)

Jen Pitkin

## Concert Piano Technicians

JP Williams

Patrick Symes

## Music Stage Supervisors

Louis Bailly

Benjamin Wakley

## ASIMUT & Music Timetable Manager

Graeme Booth

## External Engagements Manager

Jo Cooper

## Student Compliance & ASIMUT Performance and Events Systems Manager

João Costa

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Liam Donegan

## Music Concert Programmes & Performance Data Manager

Lindsey Eastham

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Nora Salmon

## Jazz Department Manager

Corinna Sanett

## Ensembles, Programming & Instrument Manager

Phil Sizer

## Senior Music Office Administrator & EA to the Director of Music & Head of Music Administration

Peter Smith

## Music Admissions Manager

Owen Stagg

## Vocal Department Manager

Michael Wardell

## Jazz Programming & Ensembles Manager

Adam Williams

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## Forthcoming events

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### Opera Double Bill: Menotti's 'Amelia al ballo' & Bernstein's 'Trouble in Tahiti'

2 – 9 November 2026

Silk Street Theatre

Italian comedy meets American Satire. Our Autumn Opera Double Bill pairs Gian Carlo Menotti's sparkling comic opera *Amelia al ballo* with Leonard Bernstein's *Trouble in Tahiti*, a sharp, jazz-inflected portrait of suburban life and marital disconnection.

*Tickets: £30 (£15 concessions)*

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### Guildhall Symphony Orchestra

Wednesday 4 November 2026

Barbican Hall

Guildhall Symphony Orchestra presents a dynamic programme spanning three centuries of colourful and energetic works by Jean Sibelius, Dmitri Shostakovich and Hannah Kendall, with guest conductor Eivind Gullberg Jensen.

*Tickets: £14–£25 (£12 concessions)*

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### The Eleanor Rigby Experience: 60 Years of Revolver

Friday 4 December 2026

Milton Court Concert Hall

Join us for a weekend double-bill celebrating the centenary of legendary producer and alumnus Sir George Martin. To kick things off, the Guildhall Session Orchestra will perform a spectacular new arrangement of The Beatles' groundbreaking album, *Revolver*.

*Tickets: £30 (£15 concessions)*

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Guildhall School is grateful for the generous support of the following individuals, trusts and foundations, City livery companies and businesses, as well as to all our donors in 2025/26 including those who wish to remain anonymous.

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